

PLOS Musical Productions - The Phantom of the Opera

Director – Brad Fischer

Musical Director – Nathan Firmin

Choreographer – Suzie Ryrie

We invite you to audition for our spectacular production of The Phantom of the Opera, performing at the Frankston Arts Centre from the 20th July – 28th July 2018

The Phantom of the Opera tells the story of a masked figure who lurks beneath the catacombs of the Paris Opera House, exercising a reign of terror over all who inhabit it. He falls madly in love with an innocent young soprano, Christine, and devotes himself to creating a new star by nurturing her extraordinary talents and by employing all of the devious methods at his command. The musical's sensational score includes "Think of Me", "All I Ask of You", "Music of the Night", "Masquerade" and the iconic title song "The Phantom of the Opera"

Cast Ages

- All cast are to be 16 years of age or above by 1st July 2018.

Audition Information

- Auditions by appointment only.
- Auditions will be allocated in 10 minute allotments.
- Please prepare two contrasting songs showcasing vocal range and acting ability. Please choose an appropriate starting place and note the panel may not be required to hear all of your pieces. Audition pieces must be from legit musical theatre/standard opera or operetta repertoire, preferably in English. We are seeking male and female singers for all positions. Women should be sopranos (lyric or coloratura), mezzo sopranos or contraltos, with strong legit musical theatre or opera voices. Men should be strong legit musical theatre or opera tenors, baritones, or basses. Two of the basses in the chorus must sing to low F. Part of your vocal audition may include range extension and vocal testing.
- Those auditioning may be required to do a cold read of script during the time of their audition.
- Please ensure your sheet music is clear and legible, and marked with specific cuts, repeat marks and instructions clearly highlighted and is in the correct key. No transposition will be done. Music should be presented in correct order in a non-glare display folder.
- Piano Accompaniment will be provided. No CD backing tracks or unaccompanied auditions will be accepted. Note that you will have time to review this with the audition pianist prior to your audition and are asked to arrive earlier to accommodate this. Own accompanist is permitted.
- Movement/Dance audition for principals and ensemble (separate to Corps de Ballet) will be held for invited participants on Saturday 24 February between 12noon and 2:30pm.
- Those auditioning for Corps de Ballet do not need to book a singing audition but must book into Dance Audition on Saturday 24 February at 3:00pm.
- Those auditioning for Meg and Christine will need to be available for Corps de Ballet dance audition on Saturday 24 February.

- Auditionees must wear appropriate clothing to the movement and dance call as well as the required footwear below.
Movement Call – Chorus heels, if available.
Corps de Ballet - Dance Call – Ballet attire, ballet and pointe shoes.
- Please arrive 15 minutes prior to your scheduled audition time to complete the necessary registration details.
- Please bring a current resume and a non-returnable current clear photo of yourself.

Audition Dates

- Auditions are scheduled from Sunday 18th February – Sunday 25th February.
- Vocal Auditions – Sunday 18th February, Monday 19th February, Tuesday 20th February and Wednesday 21st February as required.
- Movement/Dance sessions by invitation – Saturday 24th February between 12noon and 2:30pm.
- Corps de Ballet - Dance Audition – Saturday 24th February at 3:00pm.
- Callbacks – Sunday 25th February as required in afternoon. Notification of those required will be made by Wednesday 21st February at 11:00pm. Please note not all roles may require a callback.

Audition Location

- All auditions will be held at The PLOS Shed – corner Overport and Somerset Roads, Frankston.

Rehearsal Information

- Rehearsals commence on Sunday 4th March at 1:00pm.
- Rehearsals are held on Monday, Thursday evenings (7:30pm – 10:30pm) and Sunday afternoons (1pm – 5pm).
- Rehearsals will be held at PLOS locations within Frankston. Some rehearsals may be held in Berwick.

Production Week and Show Dates

- Production week commences Sunday 15th July at 8:00am and cast will be expected to be involved in bump in as rostered by Stage Management.
- Technical and Dress Rehearsals will be held from Monday 16th July – Thursday 19th July in the evenings.
- Performance Dates and Performance Times – Friday 20th July (7:30pm), Saturday 21st July (7:30pm), Sunday 22nd July (1:30pm), Tuesday 24th July (7:30pm), Wednesday 25th July (7:30pm), Thursday 26th July (7:30pm), Friday 27th July (7:30pm) and Saturday 28th July (1:30pm).
- Cast call times will be provided at the first rehearsal.

Membership and Performance Fee

- All those cast in The Phantom of the Opera will be required to become a financial member of PLOS Musical Productions and will be required to pay a Show Fee.

Audition Booking

- All Bookings online at www.plos.asn.au open Tuesday 30 January 2018 at 10:00am
- Any enquiries please call Brett 0408 576 705 after 6:00pm.

Character Descriptions

Principal and Supporting Roles:

The Phantom of the Opera

Facially deformed since birth, the Phantom is a genius composer, musician and magician who hides behind a white mask. Ostracised from the world, he seeks revenge and love in equal doses. Is prone to mood swings, psychotic ramblings, bouts of passion and all-around insane behaviour. Is desperately in love with Christine but does not show it in the most pleasant of ways. Requires a dynamic performance, both frightening and irresistible. Vocal Range: High Baritone or Tenor – Low A-Flat 3 to High A-Flat 5 (must be able to sustain A-Flat with ease in full voice and top C# falsetto)

Stage Age: 30's – 50's

Musical Numbers: "The Mirror (Angel of Music)", "The Phantom of the Opera", "Music of the Night" (solo), "Stranger Than You Dreamt It", "Notes I/Prima Donna", "Poor Fool He Makes Me Laugh", "All I Ask of You (reprise)", "Why So Silent", "Notes II", "Wandering Child/ Bravo, Bravo", "The Point of No Return", "Down Once More", "Beyond the Lake"

Christine Daae

A chorus girl at the Opera and the orphaned daughter of a prominent violinist. Naive but sympathetic and courageous in her own right. Although talented, she lacks focus until the Phantom takes her under his wing and teaches her to sing. A light, floating soprano voice that combines elements of classical and legit musical theatre singing.

Vocal Range: Soprano – Low G3 to High E6

Stage Age: 20's

Musical Numbers: "Think of Me", "Angel of Music", "Little Lotte/The Mirror", "The Phantom of the Opera", "I Remember", "Poor Fool, He Makes me Laugh", "Raoul, I've Been There", "All I Ask of You", "Masquerade", "Notes II/Twisted Every Way", "Rehearsal for Don Juan Triumphant", "Wishing You Were Somehow Here Again" (solo), "Wandering Child", "The Point of No Return", "Beyond the Lake"

Needs to be available for Corps de Ballet dance audition.

Raoul, Vicomte de Chagny

A Vicomte, the patron of the Paris Opera and a childhood sweetheart of Christine's, they meet again after he recognizes her singing at the Opera. He is rich and stubborn at times. He does his best to protect Christine, ending in a confrontation with the Phantom. Should portray a dashing, handsome young aristocrat.

Vocal Range: High Baritone – A-Flat 3 to High A-Flat 5

Stage Age: 20's to early 30's

Musical Numbers: "Prologue", "Think of Me", "Little Lotte", "Notes I/Prima Donna", "Why Have You Brought Me Here", "All I Ask of You", "Masquerade", "Backstage", "Twisted Every Way", "Bravo", "Before the Premiere", "Track Down this Murderer", "Beyond the Lake"

Carlotta Giudicelli

The prima donna of The Paris Opera. A diva in every sense of the word. She becomes jealous of Christine after her great success.

Vocal Range: Coloratura Soprano – C4 to High E6

Stage Age: 30's - 50's

Musical Numbers: "Dress Rehearsal of Hannibal", "Think of Me" (Partially), "Notes I/Prima Donna", "Poor Fool, He Makes Me Laugh", "Masquerade", "Notes II/Twisted Every Way", "Rehearsal for Don Juan", "Don Juan Triumphant", "Track Down This Murderer"

Madame Giry

The Opera's ballet mistress and the Phantom's "spokeswoman" who delivers the Phantom's notes to the managers. She is the only one who knows the true story of the Phantom. An ominous, stern, forbidding figure.

Vocal Range: Mezzo-Soprano – B-Flat 3 to High B-Flat 5

Stage Age: Late 30's – 60's

Musical Numbers: "Magical Lasso", "Notes I/Prima Donna", "Masquerade", "Backstage", "Notes II", "Rehearsal for Don Juan", "Track Down This Murderer"

Monsieur Richard Firmin

Firmin is one of two new managers of the Paris Opera. He is more serious and more worried about money and the business of the opera. He sees the Phantom and all the drama that surrounds the opera house as publicity. Can be a little grouchy, albeit slightly befuddled and bumbling. Needs good instincts for stylish comedy.

Vocal Range: Baritone – Low A3 to F5

Stage Age: Late 30's – 60's

Musical Numbers: "Notes I/Prima Donna", "Masquerade", "Notes II", "Track Down This Murderer"

Monsieur Gilles Andre

Andre is one of two new managers of the Paris Opera. He is more sarcastic and worried about putting on a show. The Phantom to him is just a nuisance and he seems bothered by the drama that happens with Carlotta, Raoul, Christine and everyone else. Can be a little flighty. Needs good instincts for stylish comedy.

Vocal Range: Baritone – Low A3 to F5

Stage Age: Late 30's – 60's

Musical Numbers: "Notes I/Prima Donna", "Masquerade", "Notes II", "Track Down This Murderer"

Meg Giry

Madame Giry's daughter, a member of the ballet chorus and Christine's best friend. Meg is the young lead dancer in the corps de ballet, must be able to dance on pointe.

Vocal Range: Mezzo Soprano – B-Flat 3 to F

Stage Age: 20's

Musical Numbers: "The Dress Rehearsal of Hannibal", "Angel of Music", "Magical Lasso", "Notes I/Prima Donna", "Masquerade", "Don Juan Triumphant", "Track Down This Murderer"

Needs to book a singing audition.

Needs to be available for Corps de Ballet dance audition.

Ubaldo Piangi

The Opera's leading tenor, Carlotta Giudicelli's lover. When one thinks of Piangi, one should get the image of Pavarotti. Piangi is a classical opera singer with a very thick Italian accent. He is Carlotta's counterpart and a diva in his own right. Plays the lead male roles in all the operas within the show.

Vocal Range: Tenor – D4 to High C6

Stage Age: Late 30's to 50's

Musical Numbers: "Dress Rehearsal of Hannibal", "Notes I/Prima Donna", "Masquerade", "Notes II", "Rehearsal for Don Juan", "Don Juan Triumphant".

Ensemble and Dance Roles:

Ensemble

The creative team are seeking vocally strong and versatile ensemble. All the ensemble will take on a variety of roles throughout the production. A mix of ages will be required.

Vocal Range: Soprano, Altos, Tenors, Basses

Stage Age: 16 to 70's

Character Parts within Ensemble:

Corps de Ballet - The Ballet Chorus of the Opera Poplaire

These are the ballet girls. They scream, they twirl and dance beautifully. Strong ballet background with pointe ability required.

Those auditioning for Corps de Ballet may book into singing audition if they wish.

Vocal Range:

Stage Age: 16 to mid 20's

Need to book into Corps de Ballet Audition.

Solo Male Dancer

The Solo Dancer is the male dancer during the Dance of the Country Nymphs. Will also possibly cover the whip cracking Slave Master in 'Hannibal'.

Stage Age: 16 – 30's

Need to book into Corps de Ballet Audition.

Joseph Buquet

Chief stagehand of the Opera, adored by the ballet girls for his colourful stories about an "Opera Ghost". People think he's insane because he claims to have seen the Phantom.

Vocal Range: Baritone

Stage Age: Late 30's to 60's

Musical Numbers: "Rehearsal for Hannibal", "Magical Lasso"

Monsieur Reyer

The Repetiteur of the Paris Opera. An agitated, finicky, meticulous fellow. His main job is to run the rehearsals despite all divas. A strict disciplinarian who is always on the verge of hysteria.

Vocal Range: Tenor

Stage Age: Late 30's to 40's

Wardrobe Mistress/Confidante

Physically interesting character woman. Short and round or tall and thin. The Wardrobe Mistress runs around helping Carlotta and Christine change clothes.

The Confidante is one of the three who enter in the beginning of the opera Il Muto who gossip about the Countess.

Vocal Range: Contralto or Mezzo

Stage Age: Late 30's to 40's

Don Attilio/Passarino

The actor should be a physically interesting character man with a good sense of comedy.

Don Attilio is the Countess's husband during the Il Muto performance and Passarino is Don Juan's sidekick.

Vocal Range: Bass

Stage Age: Late 30's to 40's

Monsieur Lefèvre (Spoken Role)

M. Lefevre is the retiring manager of the Opera House. Even though we know why he decides to retire, he is very certain not to mention it to the new managers.

Stage Age: Late 40's to 50's

Madame Firmin (Spoken Role)

Madame Firmin is married to Monsieur Firmin. She is well known as a "greedy" woman.

Stage Age: 30's to 40's.

Auctioneer (Spoken Role)

He auctions off the pieces of the opera house, including props, posters and the infamous chandelier. The Auctioneer is a speaking character with the longest monologue in the show.

Stage Age: 40's to 50's

Hairdresser

The Hairdresser can be found as one of two Epicine men who gossip about the Countess's affair with Serafimo during the Il Muto performance.

Jeweller

The Jeweller is the other Epicine man during the Il Muto scene. He is accompanied by Meg.

Porters (Spoken Role)

The Porters are usually quite non-emotional characters who present the props for auction during the prologue.

Fire Chief (Spoken Role)

He is in charge of security during the Don Juan premiere.

Other featured roles within the ensemble include: Marksman (Spoken Role), Flunky/Stagehand (Spoken Role), Policeman (Spoken Role), Two Fire Marshals (Spoken Role), Fops (in Il Muto), Page 1 and 2 (in Don Juan Triumphant), Princess (in Hannibal), Innkeepers Wife (in Don Juan Triumphant)